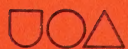


Final Visual Presentation
for the degree of
Master of Visual Arts

Painting

Rosemary A. Sloat

1978



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FINAL VISUAL PRESENTATION

by

ROSEMARY A. SLOOT

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF VISUAL ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING, 1978



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH


The undersigned certify that they have read, and
recommend to the Faculty of Graduate Studies and Research, for
acceptance, a thesis entitled:

Final Visual Presentation

submitted by Rosemary A. Slood

in partial fulfilment of the requirements for the degree of
Master of Visual Arts.

Date: May 9, 1978



THE UNIVERSITY OF MICHIGAN
FACULTY OF LAW

The following report was made by the
committee on the Faculty of Law and the
University of Michigan.

THE UNIVERSITY OF MICHIGAN

Report of the
Committee on the Faculty of Law
and the University of Michigan.



1911

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STATEMENT

The paintings attempt to take everyday objects and places, and portray them in such a way that they become part of a frozen moment in time/space.

The environment establishes a place for the objects which are the essential components of the spatial system, and cause them to take on a new significance.

To be considered as part of this 'new significance' is the relationship and tensions between the infinite and timeless exterior space, the intimate, temporary man-made space, and the objects. The objects from the exterior space, which are part of a natural life cycle (plants - live growing matter, fossils - the same after one-hundred million years) contrast with those objects made by man (marbles - like miniature worlds). The fact that all the objects were initially created by the same events furthers the relationships.

The paintings are intended to communicate directly and freshly the relationships, in both a spatial and symbolic sense, between the landscape, the interior space, and the objects. The illusion is the starting point, allowing simple objects to take on vitality and magic through the intensity of observation. The detail in each object contributes to the ultimate achievement more than any large movement across the picture's surface.

The paintings are intended to be small, aesthetically beautiful objects which give the viewer a comprehensive impression of the image instantly, yet contain enough mystery that further/closer observation

is demanded, thus expanding the original perception and evoking an emotional response.

In other words, it is hoped that after the initial observation the viewer is encouraged to stay and ponder, and by doing so be transferred to the quiet intimacy of the scenes, where contemplation or meditation push out through the objects being observed.

Additional Points

In the first six oil paintings in particular, the concern was more technical (paint application) than conceptual. Various experimentation with glazes, imprimaturas, and grounds was carried out.

Although the concern will remain the same, I consider that the objects and spaces may be changed and replaced by others - they are simply a means to an end. At present the 'means' consists of personal, familiar objects and places.

In the last two paintings there has been a shift in emphasis as a means to clarify the essential concern in the paintings.

LIST OF SLIDES

1. "Turkey Pt., Shells, and Marbles"
6 9/16" x 14 1/16"
oil on canvas, 1977.
2. "Lake Erie, Shells, and Marbles"
7 1/16" x 15 7/8"
oil on canvas, 1977.
3. "Erie, Shells, and Marbles"
6 5/8" x 13 7/8"
oil on canvas, 1977.
4. "Long Pt., Shells and Marbles"
10 3/16" x 16 3/16"
oil on canvas, 1977.
5. "Long Pt., Shells and Plant"
9 1/16" x 15 1/4"
oil on canvas, 1977.
6. "Study of a Wave, 1"
8 1/4" x 14 1/8"
oil on canvas, 1977.
7. "Study of a Wave, 2"
7" x 15 15/16"
oil on board, 1977.
8. "Christmas"
10" x 16"
oil on board, 1977.
9. "Winter from the Green Room"
11" x 16"
oil on board, 1978.
10. "From the Pink Room"
13" x 15 7/8"
oil on board, 1978.
11. "Objects on a Ledge"
12 7/8" x 15 9/16"
oil on board, 1978.
12. "Objects on a Shelf"
13" x 16"
oil on board, 1978.

13. "Spider Plant"
7" x 10 1/4" each
watercolour, 1978.
14. "Study of Coleus"
5" x 7"
watercolour, 1977.
15. "Study of Ivy"
8" x 10"
watercolour, 1977.
16. "Drawing for a painting"
10" x 16"
graphite and pencil crayon, 1977.
17. "Lake Erie and Four Marbles"
6 1/4" x 14"
watercolour, 1977
18. "Tombola and three Marbles"
7" x 16 1/8"
watercolour, 1977.
19. "Remains of a shell, and marbles"
5 1/2" x 9 1/2"
watercolour, 1977.
20. "Erie, Marbles, and Shell"
5 1/2" x 9 1/2"
watercolour, 1977.
21. "Drawing of Erie and Marbles 1"
9" x 16"
graphite and pencil crayon, 1977.
22. "Drawing of Erie and Marbles 2"
14" x 6 1/2"
graphite and pencil crayon, 1977.
23. "Drawing of Erie and Marbles 3"
14" x 6 1/2"
graphite and pencil crayon, 1977.
24. "Lake Erie and Shells"
7" x 21 1/2"
watercolour, 1977.
25. "Study - African Violet"
6" x 9"
watercolour, 1977.

26. "Study of a plant"
6" x 9"
watercolour, 1977.
27. "Study - Abalone Shell and Three Marbles"
7" x 9 1/2"
pencil crayon, 1977.
28. "Study - Driftwood and Marble"
6 1/8" x 9 1/2"
graphite and watercolour, 1977.
29. "Sketch for a painting"
13" x 16"
chalk pastel, 1978.

